



## Early Journal Content on JSTOR, Free to Anyone in the World

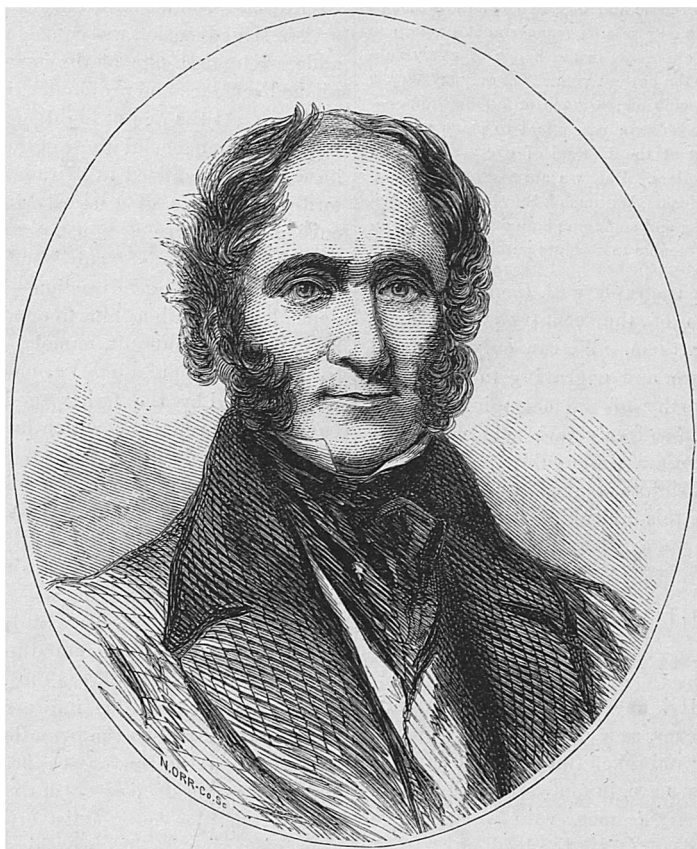
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



J. F. Herring.

MASTERS OF ART AND  
LITERATURE.

Ninth Article.

## J. F. HERRING.

**H**IS celebrated artist, who takes rank with Landseer, as painter of horses, was born of American parents, in Surrey, England, A. D. 1795. The first eighteen years of his life were spent in London. Early in life his passion for horses became a ruling one, and the artist-impulse within prompted him unconsciously to the steps which eventually led to his pre-eminence, as a painter for the turf, and for the nobleman's stud. His father gave no particular heed to the son's tastes; so one morning the youth sprang upon the Doncaster coach, which passed the door, and, guided by a blind fate, he soon found himself present at one of the great St. Leger races, for which Doncaster has been celebrated. That enlivening scene determined his destiny, for,

at that moment, he resolved to paint the race. His essays were, of course, rude and unsatisfactory enough; yet served to convince him of the necessity of study, if he would succeed at the brush. His talent was not left unemployed, however; for his ready hand gave him introduction to a coach-maker's employ, to whom the boy's exploits on the panels of the new coaches gave great delight. Through the intercession of his coach-maker friend he succeeded to the position of driver of the Wakefield and Lincoln "Nelson" coach. In this employ he remained two years, becoming almost the companion of his pet horses, thus thoroughly learning the anatomy, habits, and expression of the animal—a knowledge necessary to his success as artist. His brush was busy during the two years, in experimental efforts, most of which he obliterated after having lavished weeks of labor upon them. The Rev. Charles Stanhope, having been permitted to see some of these efforts, immediately became interested in the artist, who soon became an object of

no little local interest, in consequence. But he resisted the advice of many friends, to give up his profession of coachman for that of animal painter—wisely preferring the certain support of the reins to the uncertain contingencies of the palette.

His friends procured for him many commissions to paint life-portraits of some of the finest horses of the county. Having retired from his first employ on the Wakefield and Lincoln line, to that of Mr. George Clarke, of Barnaby Moor, he was permitted to use his brush freely, only handling the "ribbons," when he preferred, acting as friend and adviser of his employer, rather than as coachman. Upon Mr. Clarke's decease, the artist left the road entirely, for his more legitimate profession; and soon became recognized as one of the best animal painters of England. Besides many other important works executed with great success, Mr. Herring, as turf-artist, painted the St. Leger winners, "Filho," "Duchess," "Ebor," "Reveller," "Antonio," "St. Patrick," "Jack Spigot," "Theodore," "Barefoot," and "Jerry." These were the horses up to 1826. The great success of these portraits led to others, and it is recorded that, altogether, he has painted the St. Leger winners for thirty-three years, and the Derby a regular series for eighteen years, commencing with the celebrated "Mameluke."

Of these portraits it would be idle, indeed, to attempt to give anything like a list; but we are enabled to add the titles of a few large pictures of grand events, painted to private order, viz., "The Start for the Derby," in Plenipotentiary's year, for Mr. David Robertson (and sent, by desire, for the inspection of his Majesty, William IV.); the race between Actæon and Memnon, at York, for Lord Kelburne; the Goodwood Cup race, in Rubini's year—start and finish—for Lord Uxbridge; Priam winning the Goodwood Cup, and the match between Priam and Augustus, for Lord Chesterfield; and "The Start for the Memorable Derby," won by Orlando, but more generally known as the "Running Rein year." Beyond such commissions, Mr. Herring had commands from royalty, having painted for both his Majesty George the Fourth, and her present Majesty Queen Victoria. He is animal painter, by appointment, to her royal Highness the Duchess of Kent. We may add, as show-

ing the estimation in which he is held by the princes of other countries, that he once went specially to Paris, and from thence to Chantilly, to paint the portraits of five race-horses, for the late lamented Duke of Orleans.

Mr. Herring left Doncaster, the town of his adoption, in 1830, after a residence of eighteen years, in which period he formed many friendships; no little recommended as his society was by talent of another description. He long figured as a member of the Doncaster Amateur Band (carried on under the kind care of Doctor Haigh, Professor of Music at Cambridge), and as a bass singer was considered a great acquisition, both in the church and concert-room. After a sojourn of three years at Six-mile Bottom, Newmarket, he returned once more to London, or rather to Camberwell, where he still resides. Since his re-appearance there, he has given his attention to a higher and nobler branch of the arts. As a painter of rural scenes, in which the horse and the dog are the prominent figures, he is now generally acknowledged to be second only to Landseer, and every picture he exhibits is sure to be bought up at a large price. Amongst some of the most attractive of his productions in this style, are "The Ferry," "Mazepa," "Peveril of the Peak," "Duncan's Horses" (in two pictures), "Going to the Fair," "The Timber Carriage," "Members of the Temperance Society," "The Frugal Meal," with many equally effective scenes from the farm and straw-yard.

Among his last and best pictures are the "Glimpse of an English Homestead," "An English Farm Yard," and "The Village Blacksmith," the latter being just placed upon exhibition. These have been engraved in uniform style, by the celebrated engraver, George Patterson, whose recent decease gives a melancholy interest and value to his last work—the "Blacksmith." Through these fine engravings the great painter has become well and popularly known to connoisseurs and turf-men on this side of the Atlantic.

That this recent newspaper announcement will be received with pleasure, we may readily believe:—

The COSMOPOLITAN ART ASSOCIATION has become the purchaser of J. F. Herring's last great painting of "The Village Blacksmith," paying for it the sum of six thousand dollars. The magnificent engraving made of this painting by the late lamented George Patterson, also becomes the

property (in plate and copyright) of the Association, whose enterprising management propose to place the engraving in the hands of every subscriber for the current year. The only mystery is how any happy concurrence of circumstances—how any patronage can afford to place a *thirty dollar* print at the disposal of every subscriber, for *three* dollars. But, we are assured it will be done, as Messrs. Williams & Stevens have turned the painting and engraving both over to the Association, agreeable to absolute purchase."

This paragraph will, then, advise the art-lovers of the country what is in store for them. We can only commend the picture and engraving to all, as entirely worthy of the encomiums which have been so freely lavished upon them by the press and the public. A description of the plate is given in "The Supplement" of this Journal.

#### WILLIAM LOUIS SONNTAG.

THE ancestral record of Americans, as a general thing, is not of "unbroken lines of greatness:—"—we are, in more ways than one, a *mixed* race, with a parentage drawn from the leading races of Europe, and lines here and there touched with Indian and African blood. Families which preserve lineage and blood with Norman, or Anglo-Saxon, or Celtic, or Scandinavian purity, are the exception. To this class Mr. Sonntag belongs, and whatever virtue comes of "pure decent" he, therefore, inherits. His family are of the best Saxon blood, coming from Frankfort-on-the-Main. Its representatives are numerous and have been widely distinguished in military and civil service, as well as in the arts. Admiral and General George S. Sonntag, late of the Russian service, was uncle to the subject of this notice. So also was the late John Haviland, of Philadelphia, an architect and builder, whose living monuments are such works as the "Tombs" prison of New-York, and the Mint and the Penitentiary, of Philadelphia. The father of William L. is an old and most successful merchant, now retired from business, enjoying the fruits of a life-long labor.

William Louis Sonntag was born near Pittsburg, Penn., in the year 1823. While yet an infant he was borne to Cincinnati, Ohio, where he passed the early years of

his life, and won his first recognition as an artist. His education was confided to Alexander Kinmont, one of the most accomplished scholars and profound thinkers of his day. At the age of eighteen, according to the immemorial usage of the family, he was "apprenticed to a trade," as affording the basis of a sturdy independence under adverse circumstances. Three days as carpenter's "cub" sufficed for his adventure in that direction—his "independence" leading him to another and more congenial pursuit, namely—that of the pencil and palette. Various means were adopted by the father to deter his boy from a profession which he stigmatized as beggarly in its rewards. Among others, William was sent on a mission to Wisconsin Territory, the parent hoping the excitement of "out West" life would root out the love for art which now thoroughly possessed the boy's heart. How mysteriously Fate counsels with her novices! The very means adopted to thwart the real taste of the boy were those which served to confirm all his impressions of beauty; and far, upon the boundless prairies, in the majestic forests, beside the glassy lakes and deep rivers of that Western solitude, the young artist erected an altar at which he has worshiped most faithfully in all his after-years. The pictures which now come from his hand show how vivid were the impressions made by, how devout was the study of those Western scenes.

Returning to Cincinnati, William was confided to the care of an architect named Jolasse—the father resolving that, if his boy would be an artist he should be a *practical* one, building real temples rather than castles in the air. But, alas for the Will which will not be harnessed! Three months under Mr. Jolasse were devoted to the freest kind of devices—the crayon *would not* follow straight lines—trees and hills and cool springs would grow on the spot where the architect ordered the front erection of a house or store. The persistent *obstinacy* of that pencil finally conquered all opposition; and, his father removing to the East, William Louis remained in Cincinnati to enter upon the "wide, wide sea" of Art.

Now came the struggle for bread, for recognition, for position, for fame, which has come almost to be the true artist's birthright. A Western town, where Hiram Powers only found a scanty support in modeling wax figures for the Museum, and